2: Redfield & Villa Rojas E-4,5 (1938) 1939 NW9 Tzeltal NVS

The Indians manufacture and consume *chicha*, an alcoholic beverage fermented from sugar cane or maize. They drink larger quantities of rum prepared in Ladino-owned distilleries. *Pilico*, a combination of lime and tobacco, is chewed frequently, especially in Oxchuc, Tenejapa, and Cancuc.

Tenejapa is the only Tzeltal town that enjoys importance as a market center. Here a market is held every Sunday.

Pottery is made for sale outside the local community in Amatenango and in Tenango. In almost all the other communities the industry is practised in a rudimentary form merely to supply local needs. Blom and LaFarge observed and reported the techniques of pottery manufacture at Sivaca; Villa limits his data to mentioning the industry there.[19] Blom and LaFarge report, on hearsay, the method of making large, egg-shaped, three-handled water jars at Tenango. Villa observed and reported this industry. The former authors report that the clay used is "a light greenish brown colour."[20] Villa says that two kinds of clay, "white earth" and "red earth," are combined to form the paste. Villa also noted the tempering with a ground sandy limestone (*ch'i'*), and the painting with a paint made from a soft stone from the river (*chuxu-tsak'*). The pots and griddles are made from one kind of clay tempered with a different sandstone called *bax*. The method of firing described for Sivaca by Blom and LaFarge from hearsay, involving the preparation of "an A-roof, forming a long tunnel," was observed and photographed by Villa in Tenango. Villa was told that vessels after firing are filled with *pozole* in water to reduce the porosity.

In Tenejapa metates are made for export, and in Oxchuc halters, lead-ropes, nets, and bags. The methods of weaving, net making, and basketry, reported by Blom and LaFarge for Bachajon,[21] were not reported by Villa.

The type of habitation is the same throughout the whole region, although there are slight variations from village to village. The houses are rectangular in form, with four-sided roofs, thatched with grass, and with sides made of poles and clay, only the houses of Chanal form an exception. The walls of these structures are in most cases of wood. The houses of Tenango present another exception in that they are the only ones where the roofs do not terminate in a ridge, but in a point; it is usual to cover this with an inverted pot. Houses are throughout divided into two rooms, one of which serves as living room and kitchen and the other as sleeping room. In some cases the kitchen is placed in the latter section. There is a single door in front; only in certain settlements to the north, as Chilón and Yajalon, where the influence of the white man has been greater, are houses to be seen with two doors and even some with small windows. The floor is always of packed earth.

The furnishings of the living room are limited in general to beds, improvised of boards placed on the ground or on logs, and covered with mats. The hammock is little used; it is generally reserved for children. The furnishings and domestic

[19] Blom and LaFarge, 1927, 2: 342–345.
[20] *Ibid.*, 2: 183.
[21] *Ibid.*, 2: 344.
[22] *Ibid.*, 2: 345–349.

4: Villa Rojas E-4, 5 (1938-1944) 1969
NV9 Tzeltal NV9

Handcrafts

323 [462] Among the few handcrafts practiced in the Tzeltal areas, ceramics, produced mainly by women, is the most widespread. Tenango [184] and Amatenango del Valle are the only communities which have made a specialty of this craft. Tenango exports its products [439] through the northern zone, Amatenango through the southern zone, including neighboring Guatemalan villages. Both places use 323 184 a similar ceramic technique but different shape and ornamentation. Referring to Amatenango del Valle, Blom and LaFarge (1926–27, 2:396) state:

> The pottery, which is their chief product, is almost all of one shape; a sphere, with three handles and a narrow bottle-neck with a flat lip. The decoration does not vary. Both shape and design, however, are of considerable charm. The polish is fine and smooth, giving an even golden-red colour all over, with the decoration in a deep, reddish brown. No such fine, finished work is done by other tribes in the area. The pots are baked by placing them on a rectangle of boards, two or more meters square, around a hot fire. The woman in charge turns them [438] until they are done. These pots are carried by [439] the men as far as San Cristóbal, where they are redistributed, and to Nenton in Guatemala.

283 286 [438] Another widespread craft is spinning and weaving of fabrics for clothing. No village in the Tzeltal area trades these products because production barely meets their family needs. The backstrap loom of pre-Hispanic origin is the chief tool.

[184] Pita articles—ropes, bags, and nets to gather the harvest or carry loads—are mainly produced in Oxchuc and Cancuc. 322 184 In Cancuc wooden combs are also manufactured.

342 *Houses and Furniture*

Houses, from 3 to 5 m. on a side, are predominantly square with thatched roofs. The walls are wattle-and-daub or plain tree trunks tied with vines. Floors are of [354] hardened earth. The houses only have one door and no windows, except in some vil-

[CP 207-A]

342 [354] lages of the lowlands where the houses have small windows, which improve ventilation and illumination slightly. In places like 342 184 Chanal, where there is abundant lumber, the sides of the houses are built with wooden boards set vertically. The largest and best-built houses are in Tenejapa center.

Generally, the hut is divided into two rooms: the front is parlor and kitchen, the rear is bedroom. In Bachajon the rear room serves as bedroom and kitchen, the front room for sewing and grinding and the reception of visitors. In Amatenango del Valle the front of the house is open and used as a porch for visits. Ceramic work is also performed here. In one room of the house a bin of wood or reeds stores corn. Sometimes, small structures which serve as granaries are built inside the hut.

[574] [323] [251] [343]

343 515 Among the auxiliary structures outside is the temascal (*pus*) used for steam baths. Not every hut has a *pus* since one is enough to attend the needs of several neighboring families. The *pus* is a small room 1.5 m. high by 2 m. on each side, built of stones and clay. The roof is flat. Inside a hollow forms a hearth for heating stones. Water thrown on these red-hot stones produces the necessary steam. On the floor are boards on which people lie while taking the bath. Among the Tzeltal and Tzotzil the *pus* is not only for cleanliness but also for the cure of certain diseases and to strengthen women after childbirth. Sweat baths are more commonly taken in Tierra Fria than in Tierra Caliente.

[184] [757] [846]

417 The other structures near the hut are the chickencoop and the hogpen.

352 Furniture is limited to essential items. In the kitchen are the three hearth stones, the comal (*samet*), the grinding stone (*chá*), a bench or strong table to hold the metate (*ah-ken*), one or two small tables (*matz-maltè* or *vebalté*) 25–39 cm. high and 30–40 cm. in diameter, and small benches 15–20 cm. high made of scooped-out tree trunks (*tzanté*). Kitchen equipment includes earthenware (pans, pitchers, and jars) and

415

[P. 207-B]

5: Blom & LaFarge A,E-4,5 (1925) 1927 NV9 Tzeltal NV9
Bachajón

necks and round bottoms. Two were full of corn and lime for tortillas, just off the fire. A big Tenango jar, *k'ip*, of the kind to be described at that place, was used for water.

A pottery dish, about 7 centimeters across, *tsets*, is commonly offered to guests to wash their hands. It is placed on a pottery stand of an hour-glass shape, about 15 centimeters high, *awaliko* (see fig. 299). The ordinary plates and general vessels are flat gourd dishes, *qai'*, about 20 centimeters across. Gourds as well were used for a dipper, *tuts*, and a water-jar, *tsux*. Two nets hung from the rack. There were three small baskets, *tutemotc*, and four big ones, *mukulmotc*. Hanging on the wall were a pair of the basket-work sandals mentioned before, and selected ears of corn for seed. The wife's textile outfit, more fully described later, consisted of a spindle, *pětět*,

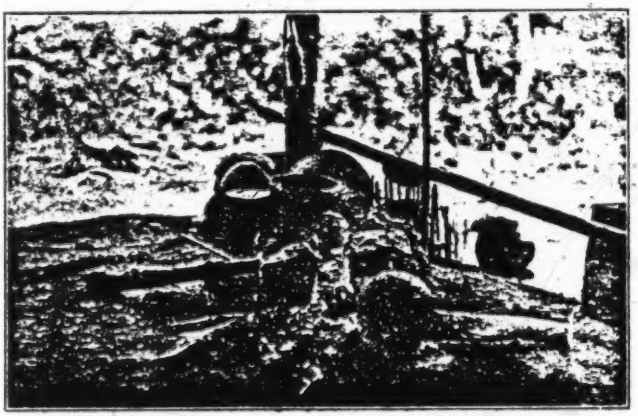

FIG. 291—Bachajon Fireplace.

with clay whorl, spun in a gourd bowl, *tsima*, cotton, *t'umin*, hanging in leaves, and the loom itself, *holěl*. A sling, made of a forked stick and rubber band with a leather piece to take the clay pellet, *finmutc*, belonged to the small boy. Bananas were drying on the rack. With them were laid, or hanging in packages of leaves, beeswax, *tcavek*, blocks, 20 x 20 x 2 centimeters, for trade purposes, used for making candles, a lump of hard red clay, *baq lum* ("bitter earth"), for washing the hair, and sometimes also eaten, a package of brown loaf sugar, salt, *atsam*, traded down from the Zotzil country, several packages of pimiento pepper, and serpent fat, *junto tcan*, for rubbing on the chest to cure coughs. Under the table was a basket of coarse, blackish-gray clay for making pottery, *tcavek lum* ("beeswax earth"). Five wild boars' jaws and an armadillo's tail

5: Blom & LaFarge A,E-4,5 (1925) 1927 NV9 Tzeltal NV9
Bachajon
Tenango
Sivacá

342 The thatching was done by one man on the roof and another, who stood on a slanting stick tied to one of the center uprights, to help the first pass the liana around.

The angle of the long side not being steep enough, the roof leaked. Two men held the eaves-pole on their shoulders while the rest drove the corner posts in deeper, thus making the angle sharper and improving the shed.

[356] Repairs in thatch are made by laying new bundles of leaves directly over the old, the stems being stitched into the thatch with a liana, and a wooden needle made on the spot.

343 In all the larger settlements sweat-baths, *pus*, are located (figs. 295-296). The essential element is a cube of wattle thickly plastered

[291]

Fig. 295—Tenango, Chis. Sweat House of same type used in Ocosingo Valley.

with mud, about a meter to a meter and a half in all measurements, with a small doorway in one end. The door is of the same construction, or of boards. At Sivacá there were thatched roofs above the baths, but entirely separate from them. Water poured on hot stones is used in them. The purpose appears to be medicinal rather than ceremonial.

• 323 All the Highland Indians make vessels of clay, with the possible exception of the Tenejapeños. Among the Bachajon and at Sivacá, the art is not very well developed, only the most common forms being made, without decoration. Their clay, *tcavek lum*, ("beeswax earth"), is found in the banks of many small streams. It is a

[135]

5: Blom & LaFarge A,E-4,5 (1925) 1927 NV9 Tzeltal NV9
Bachajon
Tenango
Sivacá

dark gray in colour, with a considerable admixture of fine limestone gravel. As far as could be ascertained, the mixture is worked without other preparation than that of dampening it to a good consistency.

The actual pottery making, *hutsul ya pas ŏcom*, ("I am making a cooking pot"), which is done by the women, was observed at Sivacá. Some of the men of the village had worked for us at Toniná, and they, particularly the heavy set one on the extreme right of the picture (fig. 297), a cheerful and very thirsty fellow, remembered me as a friend. A few poor jokes and a handful of cigarettes won the men over, so that the visit became less an investigation than a triumphal tour, escorted by the whole male population, the Alcalde leading, in and out through the village. It really was very good fun. We wound our way among the huts, seeking the

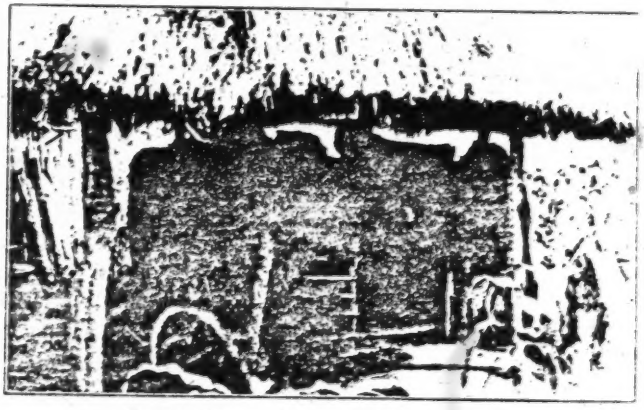

FIG. 296—Tenango, Chis. Close-up of Sweat House.

shade wherever possible, scuffling up a good deal of dust, now and then tripping over a pig or a dog. Whenever we came to an orange tree, someone would climb it, to come down with a handful of little, green fruits, so poisonous to look at, and so very sweet and refreshing to eat. They dragged out specimens of all their pottery, and at last lead me with some pomp to a house in which a woman was at work. The good wife did not in the least understand this visit, and was not at all sure that she liked it. All the men clamoured at her at once, telling her to come out and be photographed. Finally she brought her clay and unbaked pots, setting all in the sun, still a little bit afraid that this meant some new Ladino imposition. She set to work as though finding some relief from her embarrassment in the occupation.

5: Blom & LaFarge A,E-4,5 (1925) 1927 NV9 Tzeltal NV9
Sivacá

323 She formed the base of her pot rapidly in a saucer-like clay form, *hutstahibe* ("rest"). When the bottom was finished, she took it out and laid it on a broad leaf. The work progressed surprisingly quickly and without pause, the potter's hands moving with great speed and precision; the slapping sound as she patted the clay into position was unceasing. The clay was put on in slabs and built upwards, contrary to the coiling technique of the Southwest, the bowl on its leaf being turned rapidly as she worked around the sides. The finishing was done with her hands. The completed bowl was symmetrical, but not very smooth. It was then set in the sun to dry (fig. 298).

29
342
624

FIG. 297—Sivacá, Chis. The men of the town with the Alcalde on the left.

323 The larger forms are started in a flat, gourd dish, and the *tsets* bowls (see below) in an ordinary drinking gourd. Large tubs, when drying, are protected by leaves covering the rim, and are placed on leaves in the gourd dishes used as forms. The leaves are to prevent their drying too quickly and cracking. When cracks do occur, they are filled in with fresh clay. After enough pots are ready, there is a baking, apparently a community affair. I was told that the pottery was ranged in a line, the pine-fuel being laid up in an A-roof over it, forming a long tunnel, through which the draft ensures a brisk fire. One would expect from such a process that the vessels would be much blackened from contact with the fuel, which was not the case in the new ones that I examined, all having an even

5: Blom & LaFarge A,E-4,5 (1925) 1927 NV9 Tzeltal NV9
Sivacá

red-gold colour. The baking observed at Amatenango, which is described in the following chapter, was quite different. 323

The forms made at Sivacá are: (Fig. 299) a tub, *pok'et;* cooking pots or *ollas, ŏcom;* form for making cooking pots, *hutstahibe;* bowl, *tsets;* stand for bowl, *awaliko;* form for making sugar, with a hole in the bottom, *hor'mo;* tortilla griddle, *tsamets;* and a perforated olla for washing corn, *tcistcinaix.*

The Bachajon make most of these also, but the tub and clay *tsets* are rare, a gourd often serving for the latter. The surfaces are less well smoothed. In no case was any attempt at decoration observed. It should be noted in this respect, however, that almost all of these would eventually be quite blackened with smoke.

[142] [291] [302] [516] [342]

Fig. 299—Sivacá, Chis. Woman making pottery.

Among the forms shown in the figures, it will be noticed that there is no piece with a markedly contracted neck; such work seems to be beyond their abilities. All through this district the big *cantaras* or water jars are imported from Tenango, and will be discussed in the next chapter.

In general throughout Ocosingo Valley white cloth for men's clothes and women's blouses, made of native cotton, *na'*, as well as the men's sashes, are of local manufacture. Among the Bachajon, cloth is compartively little woven, but sashes are always home made. The coloured thread is usually bought in stores. Weaving is entirely done by the women. 286 [291]

5: Blom & LaFarge A,E-4,5 (1925) 1927 NV9 Tzeltal NV9
Sivacá

286 126 123 Our Indian hostess at the Encanto house was commissioned to make us a sash; after observing and photographing the process (fig. 300), we bought the loom with the unfinished piece on it. At Sivacá the army of guides produced a woman who was weaving cloth, and another who was just preparing the thread for the loom (fig. 301). The former was very bored and matter-of-fact about the whole pro-

323

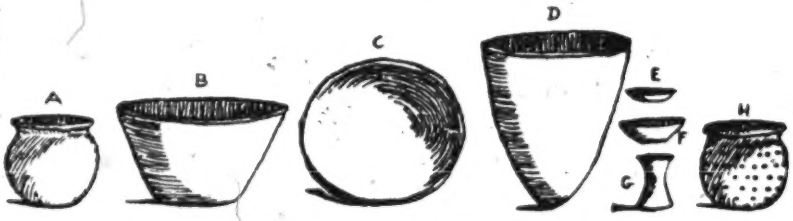

Fig. 299—Sivacá, Chia. Pottery Forms.

A. Ocom.
B. Pok'et.
C. Tsaineta.
D. Hör'mo.
E. Hutstahibe.
F. Taeta.
G. Awaliko.
H. Tcistcinats.

286 126 123 ceeding, but the latter, a younger one, was at first frightened. At the first sight of me, she put away all her work. As she spoke no Spanish, I fell back upon a corps of seven or eight interpreters, who all spoke together while I looked as harmless as possible. Then she thought that the Mayor of Ocosingo, or the President of Mexico, or some one had sent for her, and packed her things to travel. At last she understood, and then balked. The men explained to me, with some amusement, that she was ashamed—*"dice que tiene verguenza"* — but finally she consented to pose. The result was a picture worth the while; she herself was a good type of young Indian woman, on her back was slung a pretty though somewhat grimy baby, while an underfed puppy and very small chicken completed the family group. The picture also shows a good example of the squatting-seat mentioned when listing the contents of the Encanto house (see fig. 301).

[286] [291] [142] [302] [516] ←

Fig. 300—El Encanto, Chia. Woman Weaving.

283 The spindle, *pětět*, is a stick 35 centimeters long, at the foot of which is a clay whorl, for which no name was given. It is spun with the weighted end resting in a gourd bowl, the upper end held against

5: Blom & LaFarge A,E-4,5 (1925) 1927 NV9 Tzeltal NV9
Tenango

edge (fig. 315). Married women use the same head-dress, but with a smaller disk. Girls not yet marriageable do their hair in a pig-tail.

The women's blouse is of the old *huipil* type, a long sack of a garment, hanging to the knees, with the shoulders broad enough to come to the elbow, or else with short sleeves sewn on. The seams, cuffs, and neck are picked out with red stitching. The skirt is dark blue, and comes about half-way between knee and ankle.

It is an interesting point, and one which archaeologists should note, that Tenango makes the only decorated pottery in the district and has a monopoly also on the big, three-handled water-jars. The

Fig. 314—Tenango, Chis. Married Couples.

Indians explain that they go in for pottery-making because they need the money to supplement the products of their insufficient fields. We were there during the farming season when no work is done on pottery so we were not able to see the processes of manufacture. However, one of our guides took us to the house of a woman who had some reputation for skill, and all types were brought out for us. Besides the forms described in the last chapter, and the big water-jars (fig. 316), they make a goblet-shaped salt-cellar, *yoc-xal-ats' a'* (*atsam*—"salt"), a *tscts* bowl of

Fig. 315—Tenango, Chis. Woman's head-dress.

5: Blom & LaFarge A,E-4,5 (1925) 1927 NV9 Tzeltal NV9
Tenango

one piece with its stand, which is then called *cOt*, and a pot with one or two spouts and a handle on top called *bur'nia* (figs. 317-319).

The decoration is fairly standardized. In the big cantaras each woman uses a central element of her own, and all follow the same general scheme. Occasionally a potter breaks out with an odd form, such as an undersized cantara which we bought. It has a row of pellets about the rim, called *tut-cuH*, "little beads"; around the center is a zone of galloping animals showing considerable action, but difficult to identify. When we asked what the animals were, the woman replied rather wearily that they were "to make it pretty," so we let it go at that (fig. 318).

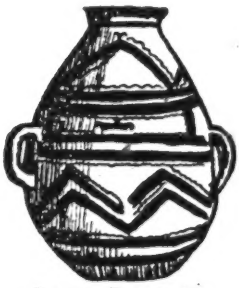

Fig. 316—Tenango Jar. (45 c.m. high).

The clay used is a light, greenish brown colour, and lumpy before being prepared. It is tempered with ground, sandy limestone, *hiH-ton* ("sand-stone") of fine quality. The jar is painted with a paste made of a soft,

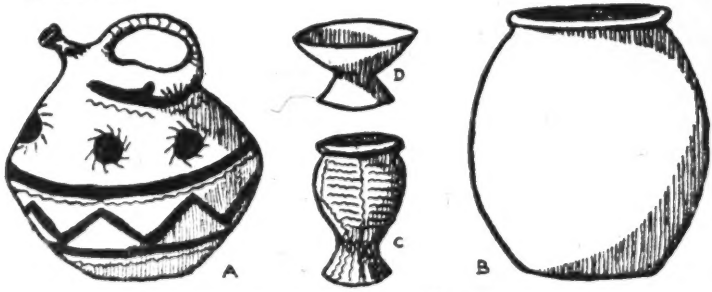

Fig. 317—Tenango, Chis. Types of Pottery.
A. Burnia. B. Ocom. C. Yocwal-ats'a. D. cOt.

Fig. 318—Tenango, Chis. Central designs from jars.

black stone, *tsa-ik* (*ik* equals "black") ground and mixed with water. It is laid on with the soft, green tip of a bush called *Hwamal*.*

The women's *huipiles* and all the men's clothes are woven at Tenango by the women. The men's sashes, which they make, are not as finely woven as among the Bachajon. They are undecorated

*To make a cantara—*cuc-k'ip*. To paint a cantara—*ciro-k'ip*. To bake cantaras—*yuktzik k ib-tik* (-tik is the emphatic plural, they are always baked in large batches).

5: Blom & LaFarge A,E-4,5 (1925) 1927 NV9 Tzeltal NV9
Tenejapa
Amatenango

one of them had developed fever, "so that he lost his breath," and another had made almost the whole trip with two kayaks, over 200 lbs. on his back. They camped on the Town Hall porch where we, with our beds on piles of grass in a room labelled *"Commandancia,"* heard them, as we fell asleep, still chattering over a friendly bottle. Here, as long ago at Ocozotepec, our goods and saddles were stored in the jail, the room next ours, bearing the tactful label in red and blue, *"Prevencion."* Our grass beds were soft and sweet. The big door framed a little of the plaza, the fountain, a cottage with a narrow barred, candle-lit window, and the towering back-drop of cliffs behind, reaching to the stars, with one small winking fire, high up, from some Indian's house. We heard our *cargadores'* low chatter-

FIG. 331—Tenejapa, Chis. Embroidery on end of a sash.
A. Front. B. Back.

ing, the play of the fountain, a distant guitar. The air was fresh with pines and sweet grass and mountain coolness. We were in a magic country, and we were very, very tired.

Although it breaks the sequence of our journey, it seems best to mention the town of Amatenango here in connection with the other Highland Tzeltal tribes. We passed through it just beyond Teopisca on our way to Comitan, having no time to stop off. The people had been observed in San Cristóbal, where they come in to trade their famous pottery, men and mules alike piled high with loads twice their size.

5: Blom & LaFarge A,E-4,5 (1925) 1927 NV9 Tzeltal NV9
Amatenango
Tenejapa

Amatenango lies in an open valley. It is estimated at three hundred houses, each in a fenced yard of good size, and shaded with fruit trees. The houses are large and well built, of mud and grass thatch, with porches. The small church and Town Hall are tiled-roof and stuccoed. The fields, which lie close around the town, and the gardens in the town itself are watered by a stream brought down a very pretty, roaring flume from higher land behind the village. The irrigation system is fairly elaborate, and is unique in this area as far as we know.

The pottery, which is their chief product, is almost all of one shape, a sphere, with three handles and a narrow bottle-neck with a flat lip. The decoration does not vary. Both shape and design, how-

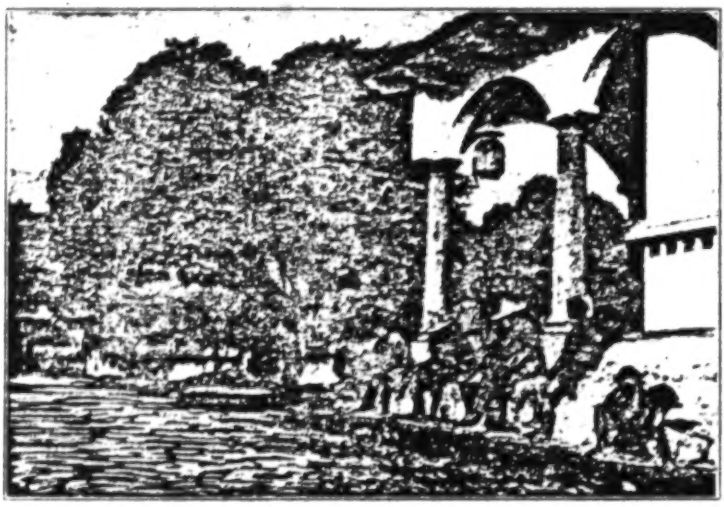

FIG. 883—Tenejapa, Chis. Indians at the Town Hall.

ever, are of considerable charm. The polish is fine and smooth, giving an even golden-red colour all over, with the decoration in a deep, reddish brown. No such fine, finished work is done by other tribes in the area. The pots are baked by placing them on a rectangle of boards, two or more meters square, around a hot fire. The woman in charge turns them until they are done (fig. 883). These pots are carried by the men as far as San Cristóbal, where they are redistributed, and to Nenton in Guatemala. Their industry is sufficient to enable them to maintain mules for carrying their goods, although both men and beasts are equally loaded.

5: Blom & LaFarge A,E-4,5 (1925) 1927 NV9 Tzeltal NV9
Amatenango
Tzotzil NV11

Tze 142 Tze 291

The men are tallish and the majority of them have sparse, black beards. They wear plain, white cotton tunics and short trousers, sashes, and hats of the sombrero type. The women wear the usual short, blue skirts. Their blouses are cut with a square neck, around which are embroidered three bands, each about two centimeters wide, of red, yellow and red. At the corners, little imitation tassels are embroidered in the same colours.

Tze 621 623 Tze [115]

We were told, by an unreliable informant, that this village was remarkable for its independence. Its officials are chosen by the natives alone, and run through a regularly prescribed *cursus honorum* from secretary up to president, and then on to the council of elders. Government laws and orders sent to the village are debated by this council and are not published unless approved by them.

Tze 323

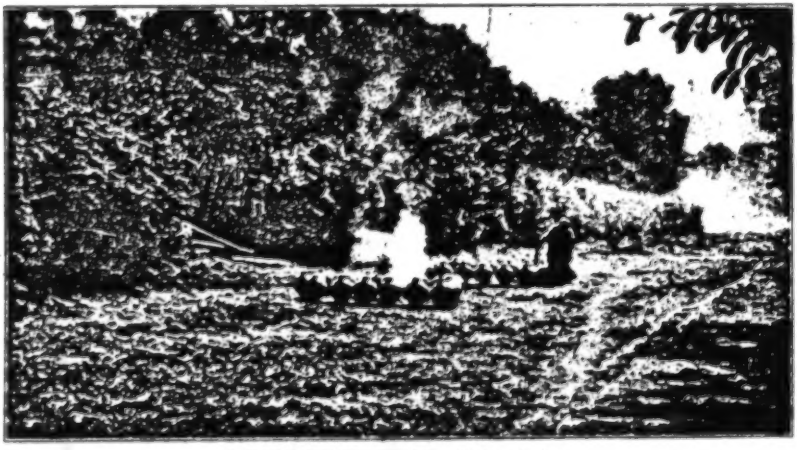

Fig. 88a—Amatenango, Chis. Pottery baking.

Tze 584 323 606

We were also told that in case of marriage each party works for his or her prospective in-laws, and that the girl at that time learns pottery making, taking over the mother-in-law's specialty.

Tze 648 434 171

While there was no way of checking up on this information, it is true that there is no Maestro at Amatenango, and that the Indians seem to be an unusually self-respecting and self-reliant lot. Of all the Tzeltal people observed, they were the only ones who seemed to compare with the Zotzil-speaking Chamulas in energy and prosperity.

Tzo 114 137

Returning to ourselves and our trip. We left Tenejapa on the following morning by a winding, broad road climbing to a pass in

7: Nash E-5 (1957-1967) 1970 NV9 Tzeltal NV9
Amatenango del Valle

121 A culture, under certain conditions, during a period of time can be said to be an open system in a state of stable but moving equilibrium: that is to say, it maintains a boundary, accepts inputs and produces outputs at approximately equal rates, and changes continuously but gradually in internal structure.

The concept of equilibrium is one way to talk about the constraints which make behavior congruent with beliefs. Given a constantly changing ecological setting due to an expanding population and a changing man-land ratio, the stability of the system depends on the adequacy of existing institutions to handle conflict and of shared understandings to explain events. Movement stems from the tension between individual and social goals and the adaptations to bring them into closer harmony. The basic condition for the kind of change characteristic of a moving equilibrium is that conflict is contained within the community.

128 I have organized the data to clarify features maintaining equilibrium and to show the direction in which the society is moving. First I describe formal, prescribed behavior for each institutional complex and relate it to the beliefs that underlie it. Following each of these chapters I analyze strategies formulated in response to changes coming from within or outside the community. The formal behavior providing a framework for continuity is related to place spirits in Chapter 1, to economic activities in Chapter 2, to customs and rituals in the family and neighborhood in Chapters 4 and 5, to civil and religious government in Chapters 7 and 8. Changing strategies are related to economic activities in Chapter 3, to social relations as revealed in curing practices in Chapter 6, and to political relations in Chapter 9.

177 178 [241] [323] Implicit in the organization is an ordering of institutions from most static to most dynamic. In the economy, agricultural technology has been stabilized at the colonial level of adaptation at which the wooden plow, hoe, and machete were added to, but did not displace, the digging stick, while in pottery manufacture, both techniques and products have remained unchanged. The organization of work groups remains limited to the household except for the introduction of cooperatives in recent years. [592] [476] [361] In domestic institutions there has been an adaptation to living in a compact settlement with the emphasis on the bilateral kinship group.

Chapter 2

Traditional Economic Activities

The traditional occupation of every adult man is working in the milpa and of every adult woman, making pottery. The fiction is maintained that they do this work, even if they are actually engaged fulltime in some other activity. In response to the census question, "What is the work of the man or woman?" men answered universally that they were agriculturalists and women that they were potters. Men who work outside the community, in the fincas or in the sawmills, consider this a temporary means of gaining cash income and do not define themselves as sawyers or laborers for others. They work outside the community only when they do not have sufficient land to provide themselves with corn to eat and a surplus to sell, or when they must pay debts incurred by betrothal or assumption of religious posts. Many women who do not make pottery for extended periods of time, or make it only for a special fiesta, still consider themselves pottery producers.

Persistence of the same occupations and the daily effort to make a living strengthen the link between generations and to tradition. The primary emphasis in child training is teaching both boys and girls to work efficiently and industriously in these traditional occupations. The techniques for codifying and perpetuating a given way of doing things, particularly evident in pottery production, provide clues to the way in which other kinds of behavior are schematized.

Agricultural Production

Agricultural production involves two areas of decision making: what to grow and when to schedule each activity related to production. Decisions in both these areas are based upon custom and time-proved results. I shall

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628 796 782 821 731 People with lands in hot country recount that during droughts the Indians from the neighboring town of Chamula have held rainmaking fiestas for which they solicit contributions from other Indians.

The Chamulteco came to us and said, "Let all of us who have milpas contribute five pesos for a fiesta." He brought the candles. In the little hill there the people brought drums and flute. We ate chickens and drank liquor. For eleven hours he prayed, and in the afternoon it rained.

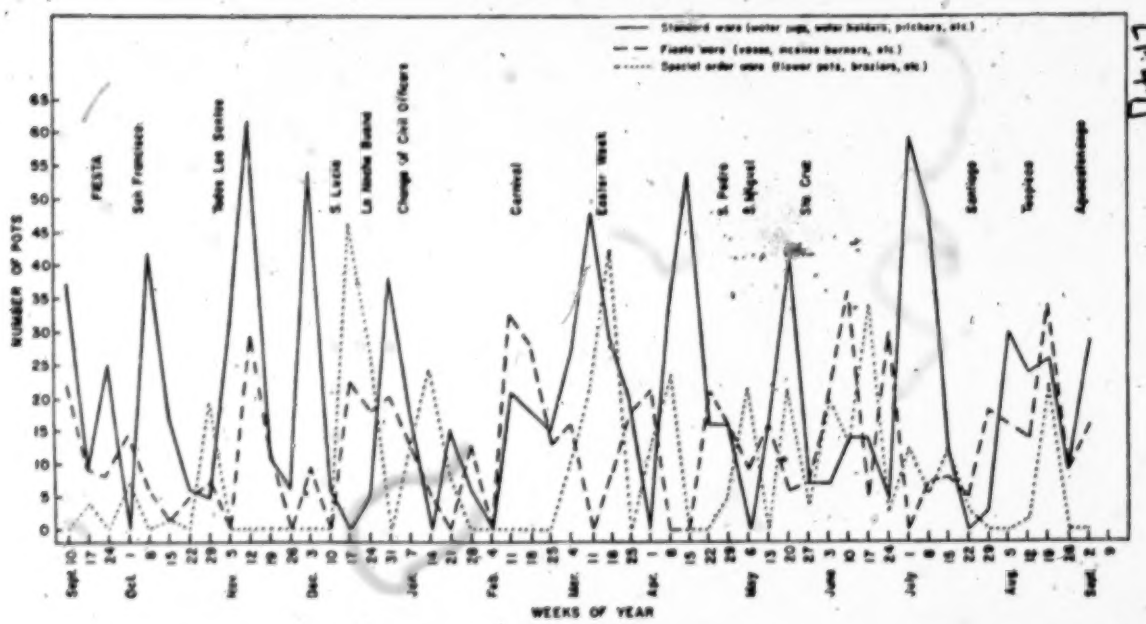
628 241 789 The *kuriketik*, rural inhabitants of the colonia of San Vicente who migrated to Amatenango from Chanal, have no irrigated lands and depend directly on rainfall throughout the growing season. Indians of the center know of their practice of sticking their digging sticks into the ground with the points toward the sky "to puncture the clouds" when they have planted their milpa, but they do not imitate this practice. Control over the supply of water in the irrigated lands has apparently led to the neglect of supernatural appeals even where the canals do not supply water. Under pressure of extended drought, they will resort to spiritual intercession through Chamula or Oxchuk practitioners in whom they have some faith.

241 796 782 796 Acquiring the protection of the gods does not obviate the practical activities necessary in the cultivation of crops. Fiestas for the saints are a repayment for services rendered in watching over the milpa. The sponsorship of fiestas for the saints by the community ensures the protection for all of the crops, and general crop failure due to drought or high winds is explained as a result of mismanagement of these community-wide fiestas. The offering of candles to the spiritual owner of one's own milpa is a kind of individual insurance policy for future crops as well as a repayment for the gift of the corn harvest. The peasant notion of surplus value is implicit in this reciprocal relation: the payment, or gift, of two candles to the milpa spirit is far less than the value of the harvest. But the account is balanced by the expenditure of this surplus in communal fiestas.

Pottery Production

323 178 172 Making pottery has been a speciality of the town since pre-Conquest days. The old site of the town contains sherds of pottery which is remarkably similar in texture, design, and form to the pottery made now.

Fig. 2. Pottery Production in the Household and Its Correlation with the Ceremonial Cycle



Source: The above was printed in *Man* (219:186-91) in an article by Manning Nash entitled "The Social Context of Economic Choice in a Small Society."

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bly similar in texture, design, and form to the pottery made now. Just as a man defines himself as an agriculturalist, a woman defines herself as a potter. Men complain if their wives do not produce pottery, and I know of two cases of separation on the grounds that the woman was not fulfilling one of her functions as housewife by helping the family budget with pottery production. Most women like to make pottery; it helps them to pass the day, and they say they would be bored without it. Some of the women who have gone with their husbands for extended stays in hot country have tried to make pottery out of clays available there, but because of its inferior quality, they have not had much success. Unlike women of neighboring towns, the women of Tzoʔontahal usually do not accompany their husbands to the fincas "because they have their work at home."

Making pottery. The women make a wide variety of household and ceremonial objects, but the item which has the widest market distribution is the water storage jar (See Plate 7).[2] They introduce new items in response to local needs, such as the funnel used in channeling liquor into large containers from the retort of the still. One vessel which is disappearing from production is the large ceremonial cooking pot. The only woman who knew how to do this (or who admitted to knowing, since it is unpaid work) died in the 60s, and no one has replaced her. One woman who had a reputation for eccentricity, introduced several elaborate vases and ashtrays. Her creative imagination was best exemplified in a combined ashtray and vase which featured four frogs poised on the lip of the tray, presumably drinking from a fountain. Reina (1962–1963) has pointed out that women of the Guatemalan community of Chinautla who wish to be accepted in the community must limit themselves to conventional forms, and the same restriction seems to apply in Tzoʔontahal.

The women of a household work as a group in collecting clay and in firing pottery. Clay is free since it is found in the communally owned hills on the perimeter of the town. It is collected preferably during the rainy season when it is easier to gather from the open gorges in which it is found, but if the supply runs out, other trips are made. All of the women of the household go, sometimes with neighbors or relatives in groups of five or six. They collect large clay balls weighing from forty to fifty pounds which they carry in a net bag on their backs with a tumpline.

(see plates following p.198..Analyst)

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pounds which they carry in a net bag on their backs with a tumpline. The sand which is mixed with the clay is found nearby. In preparing it for use, the clay has to be chopped with a hatchet and soaked. A temper for cooking pots is made of ground sandstone, called *baš*. This is found near the border of the neighboring town of Aguacatenango, and sometimes Indians of that town bring pieces which they exchange for a soup bowl or other small pottery item.

Variation in the color of the clay—it may be white, white mixed with yellow, true yellow, black, or blue-green—provides the basis for discerning its quality. The white clay is thought to be best since it doesn't break as much in firing. The preferred clay is very soft, and the women test deposits by feeling them with their hands.

The rhythm of work is regular. Children under three years of age climb on their mother's back or lap or sometimes stand by her side nursing. The women do not interrupt their work when this happens, although they may shift their body to accommodate the child. In the organization of work, there is no discussion of what is to be done or who will do it. Orders are given only to the young children. When the women are working, all motions which would require a break in activity are assigned to children who bring unfinished pots to be worked on and shoo away chickens or dogs. The standardization of production rhythm is evidenced in the uniformity in time required for each operation. Timing one potter's production of 10 *apastes* (soup bowls) on two different days, I found that she spent one hour and 10 minutes for each set, an average of 11 minutes per pot. Another woman made a *comal* (platter) in 26 minutes and a second one in 28 minutes. A pair of larger bowls produced by another woman took 15 minutes each.

The continuity in tradition of pottery production stems from a tightly organized behavioral schema with defined units of motion and stages of production. I follow Piaget in his definition of behavioral schema which Flavell (1963:54) has summarized as follows:

> Thus, an action sequence, if it is to constitute a schema, must have a certain cohesiveness and must maintain its identity as a quasi-stable, repeatable unit. It must possess component actions which are tightly

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121 interconnected and governed by a core meaning. However elementary the schema, it is a schema, precisely by virtue of the fact that the behavior components which it sets into motion form a strong whole, a recurrent and identifiable figure against a background of less tightly organized behavior.

Piaget (1952:244) has stated:

> It is due to the fact that schemata present this kind of structure that mental assimilation is possible and any object whatever can be incorporated or serve as aliment to a given schema.

This has significant implications for the continuity of tradition. The persistence of behavior depends on control in the organization of the work and in the training of new producers. As yet we do not have a means to measure the degree of organization or transfer of cognitive maps so that we can make comparisons across behavioral domains. The best source of data lies in the language which provides the cognitive mapping of the behavior. Table 10 provides a preliminary breakdown of the major stages 128 and the distinct but similar action sequences which they include. Individual motions are replicated, in combination with other elements in the action sequence, to make up the component actions of different stages of production. The classification of actions implied in the Tzeltal verbs is shown in Table 11.

323 461 192 TABLE 10. Schedule of Activities in Pottery Production

Time	*Step*	*Activity*
1st day	1.	Yah tzes ya?bi ya?lel (Moisten; give water to clay and leave one day)
2d day	2.	Ya swotz lum sok hi? (Mix clay with sand)
	2.1	Yah sčičin hi? (Sift sand)
	2.2	Yah lihk swotz (Begin to mix)
	2.3	Sah sk'ap sok hi? yu?un ben pikiš (Add sand until grainy)
	2.4	Yakto parte ma to yaiyehuk hi? (Put aside some that doesn't have enough sand)
	2.5	Ya?be ča? mel sk'ut • sok hi? (Give 2 passes, kneading with sand)
	2.6	Ya tzob ya swol (Collect it and make a ball)
	2.7	Ya sba sna?an ta suhk sč'ute (Go set it on a board)

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Time	*Step*	*Activity*
3d day	3.	Ya slihkesbe hit' (Begin to make the base)
	3.1	Ya swol (Make a ball)
	3.2	Ya sčob (Work into it)
	3.3	Ya snakan te čuhte (Set it on a board)
	3.4	Ya skubeyit (Poke it)
	3.5	Ya slihk sbis moʔel (Begin to press it to rise)
	3.6	Ya snit mo'el (Pull it up [a process of pressing clay from inside pot against palm of hand and forcing clay upward])
	3.7	Ya stuisbe stiʔil (Level; cut off edge)
	3.8	Ya sč'ewanbael (Lay it out)
	3.9	Ya sk'ehilel swai (Keep it while one sleeps)
4th day	4.	Yaʔbe stalbilum (Stick on clay on the base)
	4.1	Ya sbʔal te lum yuʔun ya tzak (Make a tube to stick on)
	4.2	Ya smakbe ʔa (Cover over where it is stuck on)
	4.3	Ya šlič mo"el (Let it up)
	4.4	Ya sč'ulmoel (Make it rise by rubbing against hand on outside)
	4.5	Ya stuisbe stiʔil (Cut off edge [evens it])
	4.6	Ya stalhilel hil swai (Let it stick overnight [some leave it for only 2 hours])
5th day	5.	Ya šyubmoʔel (Raise the sides)
	5.1	Ya yaʔbe bʔal lum (Give it a tube of clay)
	5.2	Ya tzak šyubmoʔel (Stick it on sides making it rise)
	5.3	Ya yaʔbe sčuht (Make the belly [round out side walls])
	5.4	Sb'isbetal yutil (Smooth inside)
	5.5	Ma snuksba ya yaʔbe šan č'inuk (If it doesn't meet, make another piece)
	5.6	Tzak šan yuʔun sčube stiʔil (Stick on more to make it close at the mouth)
	5.7	Ya yaʔi baʔa te haʔ yei ya yaʔbe slumil yuʔun pahal sila spimile (Feel where it is thin and give it more clay so it is same remains double)
	5.8	Lah šyubmoʔel sk'ahilel šwai (After raising side leave overnight)
6th day	6.	Ya yaʔbe snuk' (Make the neck)
	6.1	Ya yaʔbe yaʔlel stiʔil yuʔun skunubai tenaš ʔa ta yaʔbe slam yit (Scrape pot with knife; put water on mouth to make it soft and more clay at edge)
	6.2	Yah sb'albe slumil snuk' (Form roll of clay for neck)
	6.3	Yah tz'akbe stiʔil (Stick it on the mouth)
	6.4	Yah šlihk sb'isbe te yutil (Begin to smooth it inside)
	6.5	Yah šlihk stuisbe stiʔil (Even the edge)

(*cont.*)

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Time	*Step*	*Activity*
	6.6	Yah lihk sb'is ta snukul (Smooth the edge)
	6.7	Yah lihk spusko?el sok nukul (Double over the edge with leather piece)
	6.8	Ya sb?albeko?el (Roll down lip of jug)
	6.9	Ya sibetal yutil (Spread it out inside)
	6.10	Ya ya?be sbelbel lumil (Put little pieces on edge where the neck is stuck on)
7th day	7.	Yah ya?be sčikin (Make the handles [ears])
	7.1	Ya sb'albe slumil (Roll the clay)
	7.2	Ya sp'is ?oleb (Measure out three pieces)
	7.3	Ya tzakbe sčikin (Stick on ears)
	7.4	Ya sku?be sčikin (Press on ears)
	7.5	Ya spusbe (Double over)
	7.6	Ya sb'isb'e sčikin sok yal sk'ab (Smooth with little finger [child of the hand])
	7.7	Ya sb'isbe sčikin sok sme?sk'ab (Smooth with thumb [mother of hand])
	7.8	Ya sčulbe lek sok sme? sk'ab (Spread it out with thumb [mother of hand])
8th day	8.	Yah smes ta k'ib' sok ?ul (Wash the pot with corn grind)
9th day	9.	Yah tz'ibawe kib' (Design pots)
10th day	10.	Čik'omahel (Fire pottery)
	10.1	Ya ya?be sčute?al ?a k'ib'e yu?un mak swok'a (Put down boards and accompany pottery in order that it does not break)
	10.2	Stos' si?wok (Chop wood)
	10.3	Ya šlihk sk'ak'al (Light fire)
	10.4	Ya holtik si? (Take off wood)
	10.5	Yah ta sik'ub ya him lok'el (Cool and take off wood)

• Same term used for grinding corn; motion similar.

The segmentation of activities shows that in a major schema such as pottery-making, similar motions are found at different levels, modified by direction in which motion occurs (up or down) or by the part of the pot being worked on. The classification of such motions simplifies teaching. Some of the motions included in Table 11 are classified with behavior in other contexts. For example. kneading the sand and clay (2.5 *sk'u*) is expressed by the same verb used for grinding corn, and a very similar motion is involved. *Tz'ib'ayel,* or painting the designs, also refers to writing.

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The word for the act by which a tube of clay is formed, *ya sb'al*, has the connotation of creativity. In the *pat?o?tan*, a prayer form with many variations which introduces ceremonials, informants explain the terms *sb'al lum* and *sb'al ?aẗ'al* as a reference to the creation of man's body formed out of soil and mud by the ancestors. Sometimes the verb *sb'al* is used instead of the usual word for planted, *tz'un*, to refer to the seeding of crops.

The parts of pottery are metaphorically equated to those of the body; the belly of the pot and the neck, ears, and mouth all have parallels in English metaphors. But among the Indians, pottery also has a soul. Metal or enamel containers do not have souls as do gourds and handmade pottery.

[974]

TABLE 11. Classification of Motions in Pottery Production

Motion *	*Step* †	*Context*
Sb'is + (smooth +)		
-mo?el (raise)	3.5	Pressing walls of base with curved index finger inside pot against flattened fingers outside, working clay upward
te yutil (inside)	6.4	Smoothing interior of vessel
ta snukel (its neck)	6.6	Smoothing neck with piece of leather
-b'e sčikin sok yal sk'ab (its ears with "child finger")	7.6	Smoothing handles on inside with little finger
-b'e sčikin sok sme? (its ears with "mother finger")	7.7	Smoothing handles on outside with thumb
Šyub' + (shape +)		
-mo?el (raise)	5, 5.2, 5.8	Shape and raise pot upward
Tzak + (stick +)		
yah tzak (stick on)	4.1	Stick on tube of clay to hardened base
-šyubmo?el (shape and raise)	5.2	Stick on another tube of clay to side, shape it upward
šan (another)	5.6	Add another tube of clay to side
-b'e sti?il (mouth)	6.3	Add roll of cláy to hardened mouth
-b'e sčikin (ears)	7.3	Add measured, flattened tube of clay to walls of pot for handles
Swol + (make a ball +)		

(*cont.*)

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Motion *	*Step* †	*Context*
yah swol (make a ball)	2.6, 3.1	In mixing sand with clay, finish by making oval ball; also preliminary to making base, form ball
Spus + (roll +)		
yah lihk spusko?el (begins to roll down)	6.7	Turn down lip of neck
yah spusb'e sčikin (doubles over ears)	7.5	Curve tube of clay over to form handle
Stuis + (cut +)		
-b'e sti?il (edge)	3.7	Push clay with thumb; even edge by removing higher levels of clay at upper edge of base
" " "	4.5	Same, but edge is top of half-formed pot
" " "	6.5	Same, but edge is top of opening of jug
B'al + (make a tube +)		
ya sb'al te (make a tube of clay)	4.1	Build up sides with coils of clay
ya ya?b'e b'al lum (give a roll of clay)	5.1	Continue building up sides with coils of clay
yah sb'alb'eko?el (roll down)	6.8	Roll the tube of clay fitting on neck of pot to form a lip.

* Additives preceded by a hyphen form a single word with the verb stem; others are separate words in a phrase with the verb.
† Numbers refer to step numbers in Table 10.

The nine stages of production provide a basis for the organization of the work in five-day intervals. The usual output is in lots of one dozen water jugs or ten bowls. This staging of production indicates an incipient rationalization of production that maximizes efficiency for the individual producer: a woman repeats the same limited sequence of motions for the lot. Leaving the item overnight permits drying and hardening so that in building up the pot there is greater stability. The staging of production also provides a basis for the division of labor in households with more than one producer. Certain stages require greater skill and/or discrimination: mixing the clay with sand requires the greatest discrimination to achieve the consistency which allows both maximum manipulability and strength and durability; building up and shaping the walls of the pot requires the maximum skill and dexterity. These tasks are performed by the more ex-

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perienced potter in the household, sometimes with the help of a trainee. Older women prefer doing the lighter tasks, such as putting on the handles and mouth or applying the slip of watered clay, to raising the sides which requires greater force and exertion of the back muscles. A second basis for the division of labor is the kind of item produced: older women for example, make bowls in preference to large water jugs and containers.

Learning to make pottery. A girl begins to make pottery about the age of eleven. First she makes small replicas of the articles her mother produces. Then, under her mother's direction, she learns to prepare the clay. The mother feels the clay with her fingers, telling her daughter to add more sand if this is lacking. She is taught to knead the clay three times. In making the pot, the most difficult phases are mixing the clay, forming the base, and rounding out the walls of the vessel as it is raised. The child is expected to learn slowly and is encouraged gently to improve each step. While the child works on her first pot, the mother makes a similar one; three or four times they exchange vessels, and the mother shapes her daughter's pot into a better form.

About two generations ago, marriages at the age of eleven or twelve were the rule. Since most of the intensive learning of pottery techniques begins at that age, pottery was taught to the bride by her mother-in-law if she resided in her husband's house (Blom and La Farge 1927). Most marriages now are contracted for girls from fourteen to seventeen years of age. By this time they are already proficient potters and accustomed to working with their mothers. Therefore there is greater stress on their remaining in or near the parental home after marriage.

The pottery is fired in the streets of the town outside the house, usually after the women have made four or five dozen items. The pots are set on planks forming a rough square around the fire in the center. Charcoal is added to the fire as the brush or corn husks set between the pots begin to burn. The women tend the pots, turning them every five minutes until the surface is well dried and hardened. Wood is added to the fire, and then the jugs are stacked in a pyramid, each one protected from the one it touches with a broken piece of pottery. The stacking is crucial to permit even firing and must be done carefully so that none are broken. Once the

323 pyramid is complete, wood is laid against the pots in a tepee formation.
[313] When the sawmill in the vicinity was in operation, flat boards—scraps of
[372] cut lengths—were used, but now only logs are available. Corn husks or
[462] dry straw are stuffed between the planks or logs. When a large number of pots are being fired, the men usually help at the final stages to remove the
[476] charred planks with poles. If men are not available, the women of the
[292] household often call upon their neighbors for help. In this operation, the women wear sandals and hats for protection from the heat. When the pots are cooled, the women, sometimes with the help of the men, stack them in net bags, six to a net with straw protecting the pots.

647 About fifteen year ago, a kiln was introduced by the government in the
177 interest of conserving wood. Those who tried it claim that the pottery did
323 not fire well and that many of the pots were broken. I.N.I. (the Instituto
372 Nacional Indigenista) planned to introduce an improved kiln, and while most of the people we questioned expressed a willingness to try it, the proposal was never put into action.

462 The men do most of the marketing of pottery. Loads of one or two
442 dozen may be taken by bus or truck to San Cristóbal or to Comitán.
443 When there is large-scale production throughout the community, as occurs
494 just before major fiestas, truckers come from the neighboring town of Teopisca to contract for delivery.

592 The amount of pottery produced in households varies with the follow-
323 ing factors:
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1. Household composition: (a) Number of women in the family.
[464] If there is only one woman, very little or no pottery is produced because of the demands of domestic duties. Households with two or more women are able to sustain the ideal output of at least a dozen water jugs a week (I use "ideal" here to suggest their notion of what they produce when asked to guess. As Fig. 2 indicates, this varies considerably during the
[887] year.) (b) Age of women and ages of children. Older women over sixty do not independently undertake pottery production. They may assist in washing pots with corn gruel or making the neck, mouth, and handles, but they are unable to endure the harder task of collecting clay. A woman with infants under two years of age makes little pottery if

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there is no other woman in the house. (c) Number of men in the family. If there are productively employed men, women of the household tend to make less pottery, since they are busy cooking and washing and have their basic subsistence needs supplied. Pottery is then produced to supply cash for fiestas only. Widows make a great deal of pottery since they must either hire men to work in the milpa or buy corn.

2. Wealth of the family: Relatively wealthy families make almost no pottery. In other cases, the scheduling of production is related to consumption needs. Figure 2 charts the pottery production by type of item produced for a family which included two unmarried women, their mother, father, and grandmother. The peaks in production occur just before the major fiestas when the family wants additional money to buy meat, fruits, and clothing. Although this family produced more pottery than the majority of households because of the presence of four women, its production typifies the high periods of activity relating to the fiestas. Production is also related to the seasonal changes: during the rainy season (from June to October) many households curtail production, except to earn money for the fiesta of Santiago (July 25), because of the difficulty of firing without closed kilns.

Variation in production means that an overall estimate of income from pottery cannot be made. It ranges from none to nearly 90 percent of family income in the case of widows without land or male helpers. I would guess that an average family might earn 200 pesos a year, about 10 to 15 percent of the money value of crops. One family of two widows and five children who work constantly throughout the year averages an income of about 600 pesos, or about one-half what an agriculturist can make on one-half hectare of land.

The Motivation to Produce

The motivation to work is tied directly to consumption needs of the household. Failure to meet expenditures with income from agriculture and pottery is met by men hiring out as agricultural workers or as laborers in the sawmill. This alternative is chosen over that of increasing the size

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pesos for agricultural work for other families in the village. The expenditures of this family on meat, brown sugar, and liquor were required for the house celebrations carried out almost every Sunday. Like family No. 1 they spent 83 percent of their budget on food, a total of 714.80 pesos, and a larger percentage on clothing, 138 pesos. They sold their surplus corn for 292 pesos and their beans for 247 pesos. These crops were produced on one hectare of privately owned, irrigated land, one hectare of privately owned, non-irrigated land and one hectare of ejido land.

Family No. 3 consists of a widow and her widowed daughter-in-law who had five children. The oldest son, aged sixteen, worked their one-half hectare of ejido land and one-half hectare of irrigated land with some hired help during harvest. During the three weeks recorded, there were no returns from their crops, which include wheat and corn, and the family relied entirely on returns from pottery. This household produces more pottery than any of the others recorded, earning 61 pesos in the three weeks, because there are no adult male producers. They spent 63 percent of their budget on food, a total of 42 pesos, and 34 percent or 23 pesos on clothing.

Family No. 4 consists of a married couple with three children seven years of age and under. The husband works occasionally in the sawmill, but since he drinks a great deal, he does not contribute much of his 70-peso weekly wage to the family. He grows wheat on one-half hectare of irrigated land and corn on one-half hectare of ejido land. In the ten days recorded, no money was gained on harvest, but the woman earned 19 pesos from pottery. The family spent 77 percent, or 17.20 pesos of their budget on food and another 22 percent, or 5 pesos such as soap, kerosene, etc.

Family No. 5 consists of a married couple, their married son and daughter-in-law, and three grandchildren. They own one and one-half hectare of irrigated land, on which they grow wheat and corn, and one-half hectare of ejido land. The husband and his son supplement their earning from farming by distilling liquor, earning 108 pesos in the ten days recorded. In addition, the women of the household earned 54 pesos from pottery they made. They spent 143 pesos, or 97 percent of their budget on food and 3 pesos, or 2 percent of their budget, on clothing.

Family No. 6 consists of a young couple with two children. The husband owns one-half hectare of irrigated land, and one-half hectare of non-

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of what seeds grow best in which soils. Good, fast-growing seed is not sowed indiscriminately but is limited to use on more fertile irrigated lands. The size of a family's holdings is the primary factor in deciding what proportion of the three major crops—corn, beans, and wheat—they will grow. Where they grow each of these crops depends upon the quality of the soil categorized by topological criteria, consistency, color, and proved fertility. Decline in productivity is attributed to wearing out of soil fertility because of overuse as well as to loss of the soul of crops. The first explanation leads to adaptive behavior, in which the land is "rested" or turned over to cattle grazing, and to crop rotation, alternating wheat and corn crops. The second explanation leads to adjustive behavior in which the agriculturalist takes care of ceremonial obligations to the saints and to the "owner of the milpa."

The scheduling of activities is determined by the knowledge of time required for maturing of the crop and by expectations concerning seasonal fluctuations as they affect rainfall. Although the farmers have some control over water supply through irrigation, dependence on rainfall for the non-irrigated fields means that sporadic appeals to the ancestors or saints are made to ensure rain in the growing period. These rituals are not as integrated in the agricultural production cycle as they are in the neighboring towns of Chamula and Oxchuk or in the colonia of San Vicente where irrigation facilities are lacking.

Traditional techniques of pottery production are maintained by a tightly organized schema of procedures which allows for little variation in technique or form. Learning of productive techniques is facilitated by a fine segmentation of tasks. Knowledge of local clays and tempering has been stabilized for at least five hundred years of occupation in this area. Women's work is entirely lacking in rituals to ensure the success of their efforts.

These given sets of cognitive orientations in economic activities do not exclude the possibility of considering new ways or means of doing things. Agriculturalists have tried the new seed introduced by agronomists, but have found them wanting in their resistance to mold, in the case of corn, and in their portability, in the case of wheat. Fertilizers have been tried, but the credit costs proved too high for the agriculturalists to continue. Women were willing to try a kiln in place of open firing, but either the model introduced was faulty or they were not taught to use it properly.

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model introduced was faulty or they were not taught to use it properly. Notions about the supernatural relation between souls of crops, man, and the saints do not interfere with experimentation or adaptation at the instrumental level. Obligations with respect to them are carried on as a supplement to other practical measures.

The organization of men's work in agriculture contrasts with that of women's work in pottery. Men's work, when performed cooperatively by two or more of an extended household or exchange labor team, is mechanically organized, in Durkheim's terminology. Each of the men does the same task, working closely in the rows of the milpa. Women's work groups are organically organized since segmentation of the pottery production in the stages described above makes possible specialization within a domestic production group including two or more women. Preferences and special abilities can be taken into account. The potters with more experience do the jobs which require more judgement and skill, such as mixing the clay or making the bases, and then the work is passed on to less proficient workers. Or an older woman can leave the more strenuous tasks, such as mixing clay or building up the sides of the larger pots, to younger women and perform the lighter tasks, such as putting on the neck and handles.

These differences in the organization of male and female work tasks suggest the need for a reformulation of the classification of whole societies as organically or mechanically integrated. In assessing the potential for change, internal variations in the organization of production might provide the clues for implementing development programs.

The division of labor according to sex is nearly absolute: women do not learn to work in the milpa nor do men learn to make pottery or perform household tasks. However, women will gather firewood, and men will transport clay (although they do not collect the clay deposits in balls) and help in firing pottery. Women can live without men in the household economy of the town, but men cannot live without women. This is because male labor is a market commodity while female labor in household activities is not. A widow can hire a man to work her fields, but a man cannot hire a cook. If he is widowed, he must remarry, move into his

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usual, and seeing the pesos, picked them up. The "spirit of the money" left the village forever. The story reveals not only the sense of deprivation Indians feel in losing wealth to Ladinos (historically land the Indians had lost through fraud or legal trickery during the Porfirio Diaz period), but also their realization of their own responsibility for letting their assets slip out of their control.

Payment of interest on money borrowed is justified in the calculations of the Indians for loans made within as well as outside of the community. Interest, called *shol tak'in*, or "head" of money, makes it possible for the borrower to work, and thus to earn, so the "owner" has the right to charge for the use. The rate on loans made within the pueblo has risen from 2 or 3 pesos a month for 100 pesos to 5 pesos, thus equalizing the rate with that charged in the neighboring Ladino town. The same rate is applied between relatives as nonkin. The advantage of intracommunity borrowing is that the lender does not demand an immediate return, or as high security. Ladinos of the neighboring town tend to demand items of greater value than the debt held as security—one Ladino held title to land worth 1,000 pesos for a 50-peso debt, and threatened to foreclose. Within the pueblo, security of about the same value as the loan is asked except in the case of neighbors and relatives who can be reminded every day of the debt. And they are.

Markets. In marketing, the Indians of Tzo?ontahal have neither extended nor gained control over the selling and buying operations that have been pursued since before the opening of the Pan-American Highway in 1955. The pottery which is produced locally was formerly carried on horseback to the smaller towns within a radius of fifty miles. The pottery was marketed directly by the men of the household which produced it, with no specialization in trading by commercial travelers, as had happened in the Zapotec and other areas of Mexico. Since the penetration of the Pan-American Highway, the men take the pottery produced in their households by bus or on the trucks to either San Cristóbal or Comitán. This tends to polarize trading operations and dry up the traffic into small towns not connected by the highway. As a result, the wholesale trade in San Cristóbal and Comitán has increased in the past decade, with dealers

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323 178 442 443 coming from the smaller towns to buy. The Indians still bring pottery to sell retail in towns that they visit during a fiesta. One of these is the barrio of Lok'ibal in the município of Villa Carranza, where people go on the third Friday of Lent to get holy water from the spring.

The Indians have not taken advantage of the truck to buy pottery wholesale and market it directly in the smaller towns, selling from the truck in the plaza as some of the wholesale fruit truckers do. Another operation which they have failed to profit from is buying the wheat harvest and selling to government warehouses, as some of the Ladino truckers do.

44 47 Lack of capital is the major reason for failure to exploit these opportunities. In marketing the contraband liquor, which is the most flourishing of the new enterprises, the Indians have not yet entered into the external markets except in the case of one young unmarried mother. Wholesale purchases are made by Ladinos, primarily women, from other towns who resell the liquor in Comitán and on the coast. There is however, a well-developed home market since all contracts are sealed with the offering of liquor, the "gift of the gods," all court fines are paid in liquor, and the main gift in betrothal is liquor. The cantinas with phonograph players opened by the cooperatives operate very successfully on Saturday night and during fiestas. The internal market for liquor is controlled by a syndicate of the forty-two independent liquor distillers. The price is set at 4 pesos per liter for all buyers, with the buyer providing the bottle.

273 443 434 [675] [681] [583] [295] [216] [548] [435]

Agricultural production is not geared to a market, and Indians do not take advantage of fluctuations in price. Wheat yields a lower return per unit of land than corn, but it is grown for two reasons: the Indians believe that crop rotation of corn and wheat prevents depletion of the soil, and wheat requires less work since no cultivation is needed. Wheat is a cash crop and none of it is milled or consumed directly in town. Poor families sell their wheat "standing" to Teopisca truckers. The price given the grower is usually about 90 pesos per hundred kilograms, and it is resold at 110 or 120 pesos in Tuxtla or to the government storehouses. Wheat is sometimes brought directly to San Cristóbal millers who give 120 per hundred kilograms. Corn is primarily a subsistence crop when grown in the center. Corn grown in hot country ejido land is now sold in Teopisca and San Cristóbal. The local truck cooperative has a special permit which gives

241 442 443 [435] [489]

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622 but his style of living is indistinguishable from theirs. The only difference
[23] is the larger number of dogs he[1] keeps to guard his wealth stored in the form of surplus crops in the eaves of his house.

177
178 The kind of economic change occurring in Tzo?ontahal fits the model
433 of a moving equilibrium. Tightly controlled behavioral schema preserve
434 the traditional productive activities in pottery and agriculture. They pro-
621 vide the framework into which the new enterprises are fit. Increasing de-
323 pendence of cosumption choices on external markets is slowly transform-ing the content but not the pattern of community life. This kind of change is limited to societies that form a distinct corporate group. In an open society where many alternatives are available, the painful process of accommodation of the new to a customary pattern would probably not be undertaken given the tendency for social change to follow the course of least resistence. The absorption of economic innovation in Tzo?ontahal illustrates the ability of closed corporate communities to participate in commercial undertakings and reformulate them to fit their own pattern.

[1] [i.e., the richest man in town. - Analyst]

must announce his arrival at the gate so that the mother can cover the child from view. In this period, the mother sleeps with the child apart from her husband. 846 [513]

Infants remain swaddled in wrapped skirt pieces—the woman's sash is not used after the first fifteen days—throughout the first year of life. Their arms are bound to their sides by kerchiefs crossed over the chest and drawn around the back with the ends tucked in; this makes it easier to carry the child on the back, wrapped in a large carrying cloth. Mothers sometimes lay sleeping infants on their bed when they are working in the house, but much of the time they carry them on their backs. 854

The child is given corn gruel to supplement nursing during his third or fourth month. Weaning may be consciously done after the child reaches the age of one and a half or two years. If the child persists in trying to nurse, the mother may put chile sauce or draw a face on her breasts to discourage him. 853 862

Much of the care of children from two to four years of age is done by elder siblings. Both girls and boys of from seven to ten years of age carry younger siblings in a carrying cloth on their backs, even when playing very active games. They pacify the child by holding a flower or twig for him to chew or grasp, and they usually share with him any cookies or scraps of food they are given. 855 857

School is commonly considered the most joyful time of a person's life. There the children, especially boys, make friendships which last throughout life. School recess is a time for unrestrained running, shouting, and laughter such as I have rarely seen in the houseyards when children play together. 871 857

In teaching their children how to work, parents are expected to inculcate not only competence but also a sense of the value of work, for industry is one of the most esteemed traits in both boys and girls. Small girls do errands for their mothers from the age of about four years. When a woman is occupied with pottery, she rarely disturbs herself to get needed items, but calls upon her children to fetch a pot which is out of reach or to bring water for the painting. She gives these orders in a quiet undertone, and I have never seen any need to prompt or cajole the child into fulfilling the errand. By the age of ten or eleven, girls begin to make small pots like 867 857 868 323

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[323]
[312]
the larger ones their mothers make, but their products are usually not commercially saleable until they reach the age of marriage. Their responsibility in preadolescence is to bring water from the faucets installed in every other block of the town, and to degrain corn, tend the fire as the *nixtamal,* or corn dough mixed with lime, cooks, and help their mother grind it. The careful assessment of the child's capacity to perform tasks is exemplified by the gradations of water-carrying jars given to each child: the older the child, the larger the jar, with minute variations in scale. The close, usually wordless cooperation between women in a household comes from years of working together and knowing their part in cooperative tasks.

[592]
[462]

Boys accompany their fathers to the fields after they reach the age of six and when they are not attending school. They do not participate in the work of the milpa until they are eight or older, but they pick up twigs for the fire or gather the wild berries or plants which supplement the diet of the family. They usually carry slingshots with which they kill field rats and birds, which they bring home to cook and eat. Teaching a boy the tasks involved in agriculture is consciously undertaken by older brothers or the father when the child reaches the age of twelve or thirteen. The following reminiscence of this training is given by a man who had been brought up by his widowed mother and brother.

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I went to the field with my brother who is eighteen years older than I, when I was thirteen years old. My brother brought me to clean the milpa, saying, "Let us go and you will learn how to work. See what I do and you do the same. You will learn what I do and you can do the same."

One day I finished six rows. My brother said when he saw my work, "Good, just give a little more soil at the foot of the corn because the little corn must have a little soil. Now you do it well." "Yes," I said. He saw it was good, and he told me, "You have learned your work. You are going to forget it when you enter school. When you come out of school, go do two or three rows of work. When you hear the bell strike, go back to school."

He told my mother that I had learned to work, and she said, "Good you know how to cultivate." I learned to do my work better by going along with my elder brother in his work so that I would not forget.

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[D.198-D]

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Plate 5. Men assisting the women of their household in the firing of canteros, or water jugs. They have just removed the still-smoldering logs which were propped on the outer perimeter of the pyramid of jugs.

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[P.198-E]

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323
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516
415

Plate 6. Woman scraping a cantero that has been sun-dried in the porch of her home. Behind her is an altar with pictures of the saints. Photograph by Marcey Jacobson.

1 (correction, this should read "photograph by Marcey Jacobson"..Analyst)

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[P.198-F]

Plate 7. Types of pottery produced:

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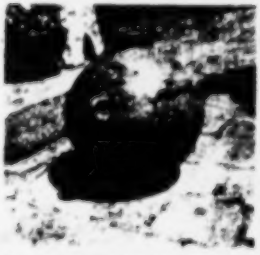
a decorated water pitcher

b water storage jar

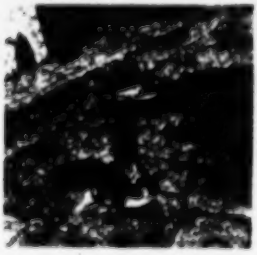
c bowl



d water-carrying jar

e toy: man astride donkey

f flower holder shaped in form of duck



g candle holder

h vase on an ashtray, pedestal with three frogs

Photographs by Jean Simmons.

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794 796 *Judge: "By force you must receive it. You do not have to give as much. You only have to receive the sacred banner."*

Nominee: "But if I don't give a fiesta, the pueblo will speak badly of me."

Judge: "It is not important what the pueblo says. Pardon us, let us drink a little trago."

[273] *[All the officers drank, contributing jointly to buy the liquor. Each officer took one sip from the measure, but the nominee drank the entire measure on each round. When he became intoxicated, he yielded to the persuasions of the officials and agreed.]*

Nominee: "Good. I am going to see how it goes."

[The two regidores carried the new alférez to his house.]

794 796 The activities of the alférez in preparation for the fiesta during which he was installed in his post are summarized below.

434 462 • 323 Making pottery. *The new alférez prepared for the fiesta by organizing his household to make the pottery that was to be sold to cover the expenses. His brothers and brothers-in-law went on horseback bringing fifteen or twenty loads of clay. The women got the sand, carrying it back with the tumpline. The men went on horseback again to collect the limestone temper, which the women would grind and mix with the clay for cooking pots. The next week, the alférez went with a gift of 2 pesos' worth of bread and one liter of liquor to ask the woman who knew how to make large ollas, pots in which the festal foods are cooked, to help him. The sisters and sisters-in-law of both the alférez and his wife joined together to grind the temper and mix the clay. In addition to the special large pots, the women made bowls, soup plates, and water jugs to sell.*

When the pottery was ready to be fired, the men brought the wood and the women tended to the firing. After the pots were fired, the men sold them in the markets of San Cristóbal or Comitán. They usually made about 26 pesos per dozen, which netted them about 500 pesos.

794 782 Learning the pat?o?tan. *Each evening, an elder of the family of the alférez who knew the pat?o?tan, or prayer, came to teach him. This*

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621 593 581 794 Familial role requirements must be fulfilled in order for public roles to be undertaken. A man must be married in order to enter into even the lowest posts in the civil and religious hierarchies.

794 556 434 554 Only in the case of the alfereces has wealth ever been a criterion for recruitment. These four officials had to be able to spend 3,000 pesos during their year in office. The heavy expenditures failed to give prestige to the official, and the display of wealth excited envy rather than respect. The result was that people called upon to accept the post had to be imprisoned before they would accept.

554 756 Recruitment to roles in almost all institutional contexts is based on innate qualities; special skills and knowledge are attributes acquired in office or other role positions rather than requirements for undertaking roles. Curers are recruited because they are recognized as having an animal spirit; they learn whatever skills are required after they have been initiated into the profession. The curers' special position in the society rests more on esoteric powers than on esoteric knowledge. Everyone in the community knows the herbs and medicines which are prescribed, and most men can give as comprehensive a taxonomy of illnesses as any practicing curer.

[278]

868 241 [857] [883] Economic roles, though largely undifferentiated for each sex, are consciously learned and transmitted. Boys accompany their fathers or elder brothers to the field at about the age of eight and continue working with them until they reach independence. Observation of behavior alone would seem to indicate an unconscious absorption of the role of agricultural worker, but informants recount episodes in which training in field work was explicitly transmitted by their fathers or brothers, and formal approval of their ability to do the tasks announced to their mothers. Parents express fear that school attendance not only interferes with working in the milpa, but that it will cause the child to forget what he has learned in the field. Regardless of what other tasks a man performs, he thinks of himself as a farmer.

[871]

868 323 Becoming a potter requires an even more explicit training procedure. The fine linguistic segmentation of each act and movement in the schedule of pottery-making is a clue to the explicit transmission of tasks by the

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mother to her daughter. Informants are able to recount the succession of learning of the tasks, the relative difficulty of each task, and the mistakes they made and how their mother corrected them. Being a potter in Tzo?ontahal is as much a part of being a woman as the role of agriculturalist is of being a man.

Special tasks become crystallized as roles only when few people perform them. Jobs such as caponizing, butchering, net and rope weaving, and wood cutting which are done by almost every man do not have role terms. Bonesetting and curing of certain "good" illnesses, such as swelling caused by embarrassment, are semispecialized activities performed by a few women who have "cold" hands. Midwifery is a fully specialized role performed by two women who are referred to as "the grandmothers of the newborn child."

A new occupational role has been created with the purchase of a truck by Indians of the community. There are now two Indian truck drivers. Recruitment of these particular young men was a result of their fathers' importance in the truck-owning cooperatives, and their skill was acquired in apprenticeship with a Ladino truck driver hired when the truck was first in operation. Both of them are acculturated in clothing and speech. Since they have acquired skills in dealing with the Ladino world, they often act as intermediaries for Indians of the town in their negotiations in the market or the courts of the departmental capital.

The continuity in occupational adjustment from early childhood to adulthood contrasts with the discontinuities in assuming roles in the life cycle. Girls are not advised about menstruation until they see the first signs of it; they describe their reaction to it as one of fear and surprise. Often they have been pregnant several months before they are aware of the condition or its cause, and they have no preparation for the experience of childbirth before it is upon them. Boys are not considered men until they are married, but in order to arrive at this status, they must enter into the "fight to get a wife," as the betrothal is often called.

Since recruitment to roles in almost all institutional contexts is based on qualities of the person rather than acquired skills, failure to recognize the prerequisite conditions of age and experience undermines the validity of

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787 claim, has been lost, as has been more recently that of speaking with the ancestors. But the curers can still enter into communication with the spirit world and in this lies their power.

461
183 Industry is valued along with competency. A man is described as industrious with the words, "he carries much wood well," and a woman with the words, "she carries much sand well." These expressions are a kind of
[196] synechdoche for general industriousness, since the tasks serve as the measure of willingness to perform one's sexually defined roles.

[476]
[602] Judgments made in the choice of working "partners" in the exchange labor system are based on competence in working as well as on considera-
[608] tions of kin and compadrazgo relationship. Women make judgments of
[323] others' skill in pottery-making on the basis of both the appearance of the pot and its durability proved in use and transportation without breakage to market. Both men and women known to be hard workers are admired
[154] and envied. They may consequently become the objects of witchcraft.

828
157 Conceptions of personality are one end product of evaluations of performances and condition people's expectations of individuals in their social environment. For the Indians, personality traits tend to imply other traits.
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157 In order to derive a sense of these implications for Tzo?ontahal, I drew up a checklist to identify some of these associations. Informants were asked to
828 state whether each of the traits listed on the top line in Table 30 was correlated positively, negatively, or not at all with each of the same traits listed vertically. A plus (+) sign indicates positive correlation, a minus (—) sign indicates negative correlation, and an equal (=) sign indicates that
157 there was no correlation. Thus being bright is positively correlated with
828 being beautiful and negatively correlated with being evil, fearful, lazy, foolish, gullible, braggardly, gossipy, and miserly. There is no connection between being bright and being of good heart, aggressive, or honorable. This suggests that the heart and the mind are independent loci for a set of traits that stem from them. Metaphors such as bitter, acid, and straight, when used to describe personality, are similar in connotation to those used in English. As in English, immediate sensory experiences of taste and vision provide by extension a means of talking about character.

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551 In studying these personality traits, I sensed that "being" was "doing" things in certain repetitive ways. This impression is corroborated by the

[TEXT CONTINUED ON PAGE 286]

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Women work steadily at making pottery. Older girls help with household tasks from the time they are six in order to permit their mothers to make pottery. They bring the water from the faucets installed at every other corner of the streets in the center, degrain corn, and when they are about ten years of age assist in grinding corn or bring the cooked corn to the mill. In three-generation families, the older woman tends to the tasks of preparing the meals while the younger women make pottery.

The men work uninterruptedly at agricultural tasks, taking only a noon break to eat a lunch of tortillas, coffee, and sometimes beans. During periods of intensive activity, women or children bring a hot lunch to the fields. At about three-thirty they return home, sometimes stopping to collect firewood along the way. When they arrive home, there are no greetings. They deposit their loads of harvested crops, firewood, or *zacate* (leaves and grasses to pack pottery). The children pick these up and bring them into the kitchen with no words spoken. The men sit on the bench of the porch, sometimes assisting their wives with degraining, and "rest their heart" until supper is served about six o'clock. The final task of the day is cooking the nixtamal for the following day's meals. The family retires about eight o'clock.

The weekly scheduling of household celebrations indicates the thorough absorption of the Catholic calendar into the social schedules of the town. The choice of Saturday and Sunday for most household celebrations is geared to a week in which Sunday is a day of rest.

Other significant days of the week are Thursday and Friday. Thursday is thought to be the day when "the earth is open." House curing fiestas are scheduled on this day since the earth of the house floor can receive its gift of liquor. This is also the appropriate day to visit the caves to ask for crops and cattle, or to make payment with candles. Friday has a sacred quality because of the crucifixion, but except during Holy Week and Lent the townspeople ignore any proscription on eating meat.

The Annual Cycle

The annual ceremonial cycle of religious rituals and life crisis events establish the pattern by which the people schedule their economic activities. Since the township gained dependence in 1931, there is no forced labor on

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These time and space patterns provide the individual with a cognitive structure which enables him to function appropriately in a given setting and to plan his future actions. Having one piece of information, people can derive the other understandings necessary to adjust their own behavior to the expectations of others.

Time as a measure of value has been affected by changes occurring in the past two decades. Men are less willing to expend time in ceremonial activities than formerly. The first ceremony given up was Carnival, which has not been celebrated for over a decade. Most recently, young men have refused to become alfereces, and their resistance on the basis of loss of time and money was formally recognized in 1966 when the institution was abolished. The resistance parents used to show to their children spending, or wasting their time in school has given way as some of the more modernized parents have seen the advantages of education.

The tempo of life has accelerated with the increasing importance of bus and truck transportation to market. Women's time has always figured as importantly as that of the men because of their pottery production, and they have quickly accepted time-saving innovations such as the tortilla press and the corn-grinding mill. They have not shown any inclination to adopt time-saving technology, such as the potter's wheel, in pottery-making since they have no knowledge of it, and using it would require relearning basic tasks.

The ceremonial cycle still provides the major consideration in programming other activities in the community. The Indian as an agriculturalist remains master of his own time, and he plans his work so that he can fulfill his ceremonial obligations.

Chapter 13

Belief and Behavior in a Changing Society

Continuity is the theme stressed in the rules of the game that apply to living in the square world of the community. The framework of continuity is the landscape itself with the ancestral hills and devils' caves reminding people of the moral order of the past. Repetitive behavior in rituals symbolically projects the past into the future, and behavioral schema in pottery and agricultural production reinforce the belief that all remains the same. The conditions making for change stem from the very attempts to preserve the existing equilibrium. A rising population on a limited land base using colonial techniques of cultivation is bringing about an increasing reliance on outside markets for the sale of labor and the purchase of goods. The ejido program which has perpetuated the system of subsistence cultivation has at the same time increased the dependency on external political influence and undermined dependency on parents. Some of the rules of strategy that have developed in response to changes coming from outside the community can no longer be justified by the beliefs that govern behavior within its boundaries. The community is now in crisis: people are losing faith in the old beliefs and have not yet developed a meaningful ideology for new strategies.

The crisis does not affect all institutions equally. It is absent in the traditional economic activities of milpa cultivation and pottery production. It is incipient in the households, especially where there are wage-workers in nonagricultural jobs. It is more apparent in the civil than in the religious sphere, and it is most manifest in the new economic activities. The school, as an externally imposed institution, generates awareness of the conflict between old beliefs and the ideology of nationalism, but until recently receptivity to these ideas has been limited. The behavior described for each in-

7: Nash E-5 (1957-1967) 1970 NV9 Tzeltal NV9
Amatenango del Valle

The behavior described for each institution in earlier chapters will be summarized as a mode of adjustment or adaptation in relation to the beliefs that give it meaning and purpose.

Economic Activities

Learning agricultural tasks and pottery-making in the household is part of adjusting to membership in the community. Parents are responsible for teaching the value of industriousness and are held accountable throughout the life of the child. Agricultural tasks are scheduled in a yearly cycle that provides sufficient flexibility for a man to carry out community and familial ceremonial responsibilities. In milpa agriculture, there is no specialization of tasks. Small-plot agricultural production with a simple technology has been reinforced by the land reform program. Since the lands incorporated under the Ejido Commission in the 1930s were attached to the community, agriculturalists were not forced to adjust to new ecological conditions. Politicalization was minimal since the local commission operated within the old civil hierarchy. In the recent expansion of ejido colonies in hot country, Indians from the community have developed alliances with non-Indians in asserting claims to the land. Without any preexisting civil hierarchy, these ejidatarios have not had to adjust their activities to a given structure of authority, but have developed independent political organizations as an adaptation to their new environment.

Women's work in pottery is less subject to changes in techniques and organization than is men's. The schema of production in simple tasks in a fixed sequence makes it easier to teach girls each process and reinforces a given pottery tradition. My guess would be that if wheel production were introduced, it would liberate the creativity of each potter by freeing her of established routines.

Pottery production is not surrounded, as is agricultural production, by ceremonials. There is no god to whom one lights candles or gives offerings to ensure success, although there are hazards in production, particularly at the time of firing. Agricultural productivity, on the other hand, is thought to depend on the proper relation between the spirits of the heaven and of the church with the spirits of crops.

In the new economic activities, the Indians have shown both adjustive

166 462 464 [829] women and that Ladino women mistreat their servants. Working in towns is remembered, by those who have done it, as a strange mixture of carefree economic independence and innumerable small humilitations and suffering. Its lack of attractiveness is well reflected in the fact that, from a random sample of sixty-eight households, only fourteen women have worked outside their homes (see Fig. 5).

562 462 434 [464] [275] The only women who are the bread-winners or heads of their homes are forced to do so because they have no male relatives to provide for them. In this case, they have few alternatives open to them, the two most common being: 1) acting as a servant (already discussed above); or 2) selling liquor in their houses to the [558] men of the village. This second occupation is not very well thought of by the villagers, trago sellers being gossiped about as being bold women, "sexy" females who enjoy the company of drunks and men married to other women.

Amatenango

462 • 323 438 [241] [434] In Amatenango, the division of labor presents a very different picture. The whole village of Amatenango is a pottery factory because, in addition to the household income derived from the agricultural work of the village men, each Amatenango woman is a pottery producer.

Pottery that is made for selling is neither a choice, nor a part-time job, nor an individual specialization, but a town specialty. All women in Amatenango are expected to know how to make pots, and to make them. The women of each household

462 distribute their work so that while one takes care of the regular
•323 home tasks: cooking, caring for the young, cleaning, etc., the
438 other can occupy herself in gathering clay, coiling or modeling. Most steps in the production of pots are arranged in an "assembly line" style, with the women distributing their individual work according to the needs of the stage of the productive activity. Some of these steps, such as firing, require their close and alert
[434] cooperation to be carried on successfully. Pottery production represents about half of the income of each independent household, with some slight variation, because households richer in land produce less pots than poorer ones.

Comparison

433 Pottery production in the hands of the women shapes the
184 economic landscape of Amatenango very differently than the one of
241 Aguacatenango. In the first place, agriculture is a business where
433 the risks are high and the profits unstable. The agricultural production of the villages depends on many uncontrollable factors. Too little rain or too much, too early rain or too late, worm pests or wild animals, can ruin the year's crop. The villagers try to insure the risks of a bad year by planting in as many different types of fields as they can. They plant in the hot country where the crops mature fast, and in the high, cold country where the maturation process is slow but the corn, of a hardier variety, is more resistant to weather conditions. They plant irrigated land to insure water if rain is missing, and in temporal to insure against the drying up of the sources of irrigated water. But even

241 433 then, each season is a question mark, an equally unpredictable year of plenty or a lean year.

184 323 241 433 434 In Amatenango, when the crop fails or is poor, the income of the villagers can be compensated by producing more pottery. This is obviously not so in Aguacatenango. If hunger threatens the families, the result is a higher migration rate or an increase in the number of men leaving town to work part-time in the fincas. The result of having an alternative form of income within the homestead in Amatenango is that the village keeps its income more balanced year after year, and that the village as a whole has a reputation of being richer than the other communities.

184 434 462 562 In Aguacatenango, the women are an economic burden. The men are very aware that they themselves "do all the work." Women have long and leisurely afternoons which are spent sitting on their porches grooming, chatting, or visiting. Men complain of this, saying "Women cannot realize how hard a man has to work. They complain of not having this or that, but they do not know. . . ." In Amatenango, on the contrary, women are important producers, men and women sharing, equally, the responsibility of supporting their families.

Thus, in the one case, Aguacatenango, the work of women has a marginal, undeterminate value in an economic milieu in which they have no cultural alternatives to convert their labor into goods or subsistence necessities; in the other case, Amatenango, the labor input of women represents about half of the total productive efforts of the villagers.

423 593 [432] [184] The reasons for keeping a son are not as pressing as the reasons for keeping a daughter. Amatenango land holdings are somewhat smaller than Aguacatenango, and the buying and selling of agricultural parcels, as long as it does not involve outsiders to the village, is a common practice which accounts for approximately 16 per cent of land transactions. The

423 241 592 464 limited land holding units in Amatenango require minimal cooperation in agriculture. Because of fractured land holdings, fewer than one-half of the households have two tablones . . . of land. Therefore, fewer than one-half the households can keep more than one man actively employed. Even in those households with from two to five tablones, a man and his adult son are sufficient labor for most activities except harvest. 592 • 323 434 868 Women's pottery production, however, requires frequent cooperation. Two tendencies are reinforcing the cooperation of women, especially of mothers and daughters: (1) with increasing need for cash income to buy products which are not longer produced in the home, or which have been introduced, money is constantly needed. [582] [178] Pottery offers an easy means of acquiring cash with almost immediate returns, and (2) marriages are currently contracted at a later age for girls than formerly. Before, about a generation ago, marriages at the age of eleven or twelve were the rule. Most of the intensive learning of pottery techniques begins at that age. Consequently, pottery was taught to the daughter by the mother-in-law if the girl was married and resided in the husband's house. (See Frans Blom and Oliver LaFarge [1927] who commented that all pottery was taught by the mother-in-law.) [114] Most marriages now are contracted for girls from 14 to 17 years of age. At this time they are already proficient potters, and accustomed to working with their mother. Therefore, there is a greater stress put on their remaining in or near their parental home after marriage (Nash, J., 1960:47).[1]

592 868 323 The people of Amatenango recognize that during the period in which a woman learns to make pottery, she establishes particular habits of cooperation and a strong solidarity bond with the woman from whom she learns and with whom she works. "Parents say that there is an advantage in early marriages, in that the girl would be more willing to learn the ways of her mother-in-law if she

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[161] [1]It is also important to notice that with the increase in population over the area, the market has increased.

takes up residence in her husband's house" (Nash, J., 1960:28) at an age in which she is not fully trained in pottery production. At the same time, "mothers prefer to keep their daughters at home at least until the age of fourteen if there is no economic necessity in the family" (Nash, J., 1960:28).

Pottery production as a source of income is not equally important for all households. (1) Households with more children produce less pottery, because "child care compete with pottery making for a woman's time." (2) Households with more women produce more pottery because the different tasks of the woman: pottery making, child care, and house maintenance, can be best distributed among them during the day. (3) The motivation to work at pottery production is stronger in poorer households, "because alternative sources of income are less, and more of the family subsistence must come from pottery making." (4) Households with more men and land produce less pottery. First, land needs men to work it, and a single man cannot work much, or lay claim to government Ejido land of any considerable size. "In richer households (in terms of land and cattle) there is sufficient milpa raised that corn need not be bought, and the need for continuous cash income is not so pressing. This has also a circular effect: richer households tend to be able to keep more children alive; with more children to care for, women devote less time to pottery." "Conversely, poorer households depend upon pottery income, have fewer children, and less experience with prolonged periods of little or no pottery production" (Nash, M., 1961:188).

If the woman's work in pottery is a crucial factor in

591 If the woman's work in pottery is a crucial factor in
592 making residence choices, then poorer households, which depend
323 more on pottery sales as an important source of income, should
434 also show more emphasis on having the daughters stay at home
361 after marriage, and therefore, the incidence of uxorilocal residence and matrilocal proximity of women should be higher.

361 Within Amatenango "there are clusters of bilaterally re-
602 lated kin which form neighborhood groups. Two of these neighborhoods are spatially set apart from other houses of the barrio
361 and are named" (Nash, J., 1960:52). One of them, the neighbor-
591 hood of Santa Cruz, is composed of households which show greater
434 poverty in comparison with the rest of the village. As it was hypothesized, Santa Cruz also shows a greater incidence of matrilocal proximity. The correlation between lack of household wealth (which increases the importance of woman's pottery making) and residential proximity of a woman to her maternal home is statistically significant at the .001 level (see Table 16).

361 On the other hand, one should also expect the married men
591 to live further apart from their own parents because (1) those who
166 stay at home would reside and work with their wife's relatives,
434 and (2) it is said that some of the men of the neighborhood are
464 forced by their poverty to migrate to the lowlands seeking work in the ranches, and may stay there permanently. This hypotheses is confirmed; the correlation is significant at the .05 level of confidence (see Table 16).

361 The result of poverty in this neighborhood is that while
591 for the community as a whole 49 per cent of the women live in the
434 same neighborhood as their parents, in Santa Cruz 67 per cent of

[Text continued on p. 162]

8: Hunt E-4,5 (1958)1962 NV9 Tzeltal NV9
Amatenango
Aguacatenango

571 and outside the household by the bilateral group of kinsmen of each particular Ego and his or her spouse, which because of the residence pattern, live localized within a neighborhood.

602 592 562 In Aguacatenango, on the contrary, most important activities are carried on mainly by agnatically related kin. This, of course, does not mean that matri-kin or affinals are absolutely excluded. But in making decisions for giving or receiving help in work, for example, agnatic kin are preferred, especially for men, because women tend to collaborate mostly with the agnatic kin of their husbands. The reason for this is that activities for women are not determined in terms of the kinship lines, but in terms of household membership: they collaborate with the closest kin of the household in which they reside, and not their own closest kin. A household contributes labor and interacts more often with agnatically linked households than any other.

361 602 592 The reason for this difference in emphasis could be said to be a result of the fact that one collaborates more with the people who live the closest. After all, the neighborhood in Aguacatenango tends to be a cluster of agnatically related households. [114] Nash felt that in Amatenango, "because of propinquity alone certain (kinship) relations are emphasized over others" (Nash, J., 1960:130). We disagree with this statement.

323 241 433 182 591 592 621 In Amatenango, pottery making and corn agriculture are the two principal productive enterprises which affect the organization of the domestic group, including the residence choices, so it is not strange that the neighborhood group (or residence clusters within the barrio), made up according to the criteria of selecting

8: Hunt E-4,5 (1958)1962 NV9 Tzeltal NV9
Amatenango
Aguacatenango

producers for the particular domestic groups, seems to be the originator of bilateral increase in interaction, while it could be equally well said that the bilaterally settled neighborhood in Amatenango is a result of the selection of household personnel along both males' and females' kinsmen lines.

J. Nash (1960) interpreted the bilaterality of Amatenango as being a result of the residence pattern. Nash assumes that kinship and territoriality are two mutually exclusive principles of association, while in reality they are not so. On the one hand, if territoriality (or the spatial placement of the individual in the household) is determined by kinship alignments, both would tend to be symmetrical; on the other hand, even if they are not mutually inclusive (which in this case they are), both are emphasized simultaneously in the same set of choices, so that the principles of spatial proximity and kinship proximity, although independent variables, are concomitant in their effects. Moreover, Nash found out that activities which did not involve immediate reciprocity followed the kinship line exclusively without reference to territorial propinquity.

The danger of assuming that "because of propinquity alone certain (kinship) relationships are emphasized over others" (Nash, J., 1960:130) becomes evident in a larger theoretical context. If residential propinquity tends to set up interaction along bilateral lines, the opposite, residential dispersion, would tend to emphasize interaction among unilineal relatives. Then, all lineally organized societies ought to be organized in exogamous settlements, or in a dispersed hamlet pattern, and all large concentrations of

8: Hunt E-4,5 (1958)1962 NV9 Tzeltal NV9
Amatenango
Aguacatenango

CHAPTER VIII

CONCLUSIONS

42 43 182 571 We can safely arrive at the conclusion that some aspects of the economic system play a very important part in the structuring of social relations in the Chiapas communities. The economic 184 241 323 434 factors which are indicated by the natives themselves and have been assessed by us as being crucial correlates of certain patterns of social behavior are:

(1) The unspecialized agricultural system of one village (Aguacatenango) versus the system of agriculture plus pottery production in the other makes the second one a "richer" town with less wealth fluctuation from year to year.

184 182 462 592 562 434 (2) The relative importance of women as bread-winners and producers in the traditional division of labor in one village (Amatenango), results in the fact that labor of women is crucial for the continuity of the domestic group, whereas in Aguacatenango, it is not. This does not mean that Aguacatenango women do not work. It just means that women's work in Aguacatenango, however exhausting, does not have a market in which it can be sold, and it cannot be transformed into subsistence goods or into money, i.e., it has an undeterminate marginal value. This gives the women in one village (Amatenango) economic independence and a higher status

184 vis-à-vis their husbands and male kinsmen, while in Aguacatenango,
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462 it makes them economically dependent, and subordinates from a jural
592 point of view. In one case females inherit as men do, in the
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434 other, inheritance follows a male line. In one case, they control
[428] the same property as men do, in the other, they control only
[421] marginal property.

184 (3) The relative importance of a man is labor versus a
182 woman's labor within the domestic unit affects residence. In
462 Aguacatenango, where all important productive activities are in
434 the hands of men, residence is patri-virilocal, and only males are
591 residence sponsors regularly. In Amatenango, where productive activities are in the hands of both males and females, residence is alternately matri-uxorilocal or patri-virilocal, and both males and females can become residence sponsors. In Amatenango, house-
[323] holds that depend more on the women's labor in pottery making are
[241] uxorilocal, while households in which the largest part of the domestic group income is derived from agriculture have post-marital patri-virilocal residence of their members.

184 In Aguacatenango, where all household income is derived
182 from agriculture and residence is patri-virilocal, matri-uxorilo-
434 cality occurs sporadically due to some other economic and non-
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593 economic factors: (a) the inheritance of some land in the female
428 line when a daughter structurally replaces a son; (b) the coopera-
562 tive work between father-in-law-son-in-law when they replace the
602
606 position of father and son for each other; (c) the payment of
75 curing ceremonies and medicines for a sick married woman by her own kin rather than her husband's.